

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON

Monday, January 21, 2008
7:30 pm. Walter Hall

Chamber Music Series
Presents

St. Lawrence String Quartet

Geoff Nuttall, violin
Scott St. John, violin
Lesley Robertson, viola
Christopher Costanza, cello

PROGRAM

Cypresses

Selections to be announced

Antonín Dvořák
1841-1904

Quartet Op. 130

Adagio, ma non troppo - Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca. Allegro assai
Cavatina. Adagio molto espressivo
Große Fuge: Overtura - Allegro - Fuga

Ludwig van Beethoven
1770-1827

INTERMISSION

String Quartet in G major, Op. 106

Allegro moderato
Adagio, ma non troppo
Molto vivace
Andante sostenuto - Allegro con fuoco

Antonín Dvořák



The Faculty of Music gratefully acknowledges the generous support of our season sponsors



2007-2008 Friends of the Faculty of Music

The Faculty of Music gratefully acknowledges the individuals, foundations, associations and corporations that support our students and programs with donations this fiscal year. These gifts enable us to secure our stature as Canada's leading comprehensive music program, and continues to provide us with the confidence to build upon our success for the benefit of the arts and education in Canada and abroad. Listed below are donors of \$1500 or greater from May 2006 to September 2007.

Mark Abbott
Peter A. Allen
Kathleen Anderson
Bailey Metal Products Limited
Marcia Beach
John Beckwith
Bel Canto Foundation for the Advancement of Italian-Canadian Heritage
Christie J. Bentham
Teosar Bhesania
Harald and Jean Bohne
Britten-Pears Foundation
David G. Broadhurst
Marguerite Brooke
Marilyn and Patrick Brown
Walter and Danuta Buczynski
Alice and Grant Burton
Canadian Opera Volunteer Committee
Margaret and John Catto
Century Graphic Supply Inc.
Cesaroni Contracting Inc.
Marshall L. Chasin and Joanne Deluzio
M. Z. Cohn
Kathy Collier
Earlaine Collins
Marilyn E. Cook
Gerald P. Copeland
Denton D. Creighton
Irene and Keith Croot
Central Ontario Regional Council of Carpenters, Drywall and Allied Workers
Drywall Acoustic Lathing and Insulation Local 675
Karen and Lorne Dubinsky
Gerard Dunnhaupt
Eastern Construction Company Limited
Brian Edmunds
Margaret and Jim Fleck
Formgl's Inc.
Jane N. S. C. Grier
The Guitar Society of Toronto

Mary B. and Graham Hallward
Gerald R. Heffernan
Peter and Verity Hobbs
J. Peter and Hélène Hunt
Hunter Keilty Muntz & Beatty Limited
J. P. Bickell Foundation
The Honourable Henry N. R. Jackman
Philip and Diana Jackson
Mary-Margaret Webb
Christopher Karp
William and Hiroko Keith
Ken Page Memorial Trust
Ken Prentice Risk & Financial Advisory Services
Helen and Arthur Kennedy
Claude Kenneson
H. Rachel King
David Klein
Eric V. Klein
Maria and Hans Kluge
Michael Koerner
Leslie and Jo Lander
John B. Lawson
Andrew J. Linley
Richard Liss
V. Lobodowsky
Che Anne Loewen
Long & McQuade Musical Instruments
Lorna MacDonald
Norma Marr
Margaret M. McLean
Kathleen McMorrow
Irene R. Miller
Millwork Home Centre
Milton Harris Investments Ltd.
Bibhuti B. Mohanty
Roger D. Moore
Ruth Morawetz
Ontario Acoustic Supply Inc.
Ontario Council of Painters
P. J. Daly Contracting Limited

Christopher D. Palin and Susan E. Middleton
Pearl Gudrun Palmason
Mary Ann Parker
PCL Constructors Canada Inc.
Adrianne Pieczonka
Priceville Holdings Inc.
Sidney A. Pulley
Donna Raxlen
Peter, Lynne and Josh Raxlen
Eugene D. Rittich
Sandra and Joseph Rotman
The Ryckman Trust
Virginia Rylski
Peter and Margot Sandor
Mary Satterfield
Stephen and Jane Smith
Stratton Trust
Sam Sniderman
Janet Stubbs
Barbara and John Sutherland
Ian and Kathleen Taylor
Arlette and Frank Thomas
Trojan Interior Contracting 2002 Ltd.
Riki Turofsky
Ruth Estella Vanderlip
John Vivash
Kathleen Walls
Phyllis and Bill Waters
Dr. Victor Weinberg
Daniel Weinzwieg
John J. Weinzwieg
Western Surety Company
Florence Wilkinson
Chris Willes
Yvonne Wilson
Women's Art Association of Canada
Women's Musical Club of Toronto
Centennial Foundation
Marina Yoshida

As of September 1, 2007

King's College Circle Heritage Society

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning

Lillias Cringan Allward
Kathleen Anderson
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and Sandra J.
Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chycoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton

Kingsley G. Ferguson
Madeline Field
Gary Vincent Fitzgibbon
Anne Geddes
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phyllis Ketcheson
Jodi and Michael Kimm
Angela Louise Klauss and Colin Doyle

Robert and Carolyn Lake
Jo Lander
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson

*Please contact Heather
McMartin at 416-946-3145 to
learn more about this program.*

VISITING CHAMBER GROUPS



Our chamber music program is thriving thanks to our work on stage and in the classroom as well. For the stage, we have this acclaimed Monday evening Chamber Music Series. For the classroom, we continue to build our Visiting Chamber Groups program. This program would see five renowned chamber ensembles

at the Faculty annually, each for several days of masterclasses, ensemble coaching and a guest performance as part of our Chamber Music Series. The St. Lawrence String Quartet is at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group. *To learn more about how your financial support can help make this academic priority a reality, please contact Heather McMartin at 416-946-3145.*

*** MASTER CLASSES BY VISITING ENSEMBLES ***

Jan 21 - St. Lawrence String Quartet
2 - 4 pm. Walter Hall

Mar 25 - Turtle Island String Quartet
10 am - noon. Walter Hall

Program Notes

Cypresses

ANTONÍN DVOŘÁK (1841-1904)

Dvořák “thought green” by conserving his earliest compositions. By preserving, not destroying his apprentice works, he was able to recycle when he was under pressure to come up with a new score. (His mentor, Brahms, on the other hand, was no conservationist. “The stuff has all been burned,” Brahms said of the 20 string quartets he incinerated before his first two quartets saw light of day). The earliest version of the music to be played today lay in a song cycle that Dvořák wrote when he was 24. At the time, he was making a living as a viola player in Prague, playing in the newly established Provisional Theatre and in a dance band. He also supplemented his income with teaching. Sixteen year-old Josefa (Josefina) Čermáková, the daughter of a goldsmith, was one of his students and Dvořák became infatuated with her. He wrote his first song cycle for her in just two and a half weeks. It had the title *Cypřiše*, or *Cypresses* and comprised 18 love songs to intimate and somewhat sentimental texts by Gustav Pflieger-Moravský. Josefa did not return Dvořák’s attentions and the cycle remained unpublished. (Eight years later, however, Dvořák again fell in love, this time with Josefa’s younger sister Anna and, with Anna four months pregnant, they were married. It was the beginning of a long and comfortable marriage).

Dvořák recycled four of the songs in his Op. 2 collection. Then, over 20 years later, he re-worked a further eight in his *Love Songs*, Op. 83. “Think about a young man in love - this is what they are about”, Dvorak wrote to his publisher Simrock, in 1888. One of the songs also found its way into his opera *King and Charcoal Burner* and, when that failed, into his opera *Vanda*. Still another was worked into a cycle of 12 piano pieces

called *Silhouettes*. Then, in the spring of 1887, Dvořák made a version of a dozen of these gentle, lyrical songs for string quartet. He called them *Cypresses*, changing the original songs little to best preserve their freshness and directness. At least five *Cypresses* were played at a concert early the following year. But the pieces remained unpublished until 1921. Attractive and immediately appealing, the *Cypresses* are full of the musical hallmarks of the Dvořák we now know from his chamber and orchestral works.

Quartet in G, Op. 106

ANTONÍN DVOŘÁK

Dvořák spent Christmas 1895 at his country home at Vysoká, just outside Prague. He was working fluently and had just completed the G major Quartet, Op. 106 in the month before December 9. He spent Christmas Day putting the final touches to the third movement of another quartet and just five days later, this quartet, too, was finished. He had composed two quartets, two of his finest quartets, in less than two months. But the ease and pleasure with which he created them came after a difficult period.

Behind him was a second visit to the United States. Artistically, it had been a success. He could look back with pride at the new Cello Concerto, the *New World* Symphony, the *American* String Quartet and more. But Dvořák had felt cut off from his friends and relatives. He had been isolated from the Bohemian countryside and from a life that provided inspiration for his creativity. He returned to Bohemia in late April, 1895. Once back in familiar surroundings, he resumed the old routine that he so longed for. He started the day with an early morning stroll in the Karlsplatz Park and resumed teaching at the Prague Conservatory. He checked up on the comings and

goings of the railway trains he loved to watch. He had regular evening meetings with younger musicians and actors in Mahulik's restaurant.

For the next six months, however, the ink ran dry. But work on the two new string quartets freed the creative block. Before long, Dvořák was able to write: "I work so easily and everything goes ahead so well that I could not wish it better." The two String Quartets, Opp. 106 and 105 (written in this order) can be viewed as a summing up of all that he found good in the world. They are an affirmation of life and nature and, as his last chamber works, reveal total mastery of the medium.

The G major Quartet opens in a positive, assertive way. Its first theme is joyous and forward-driving. It contrasts

with a lyrical, folksong-like second theme that is passed around among the instruments. Dvořák's craft is superb and carries over to the slow movement, the centrepiece of the quartet. The *Adagio* is eloquent and elegantly written, lofty in ambition, and one of the composer's finest string quartet movements. A busy and vigorous Scherzo follows. It is Mendelssohn-like at times, but with a touch of country earthiness. The Finale begins exuberantly but includes wistful, somewhat nostalgic music in its pages. It also brings in echoes of the opening movement before being swept along to an affirmative, joyful conclusion.

Notes copyright © Keith Horner, 2008.
Comments welcomed: khnotes@sympatico.ca

Biography

Having walked on stage together over 1800 times in the past eighteen years the **St. Lawrence String Quartet** (SLSQ) has established itself among the world-class chamber ensembles of its generation. In 1992, they won both the Banff International String Quartet Competition and Young Concert Artists International Auditions, launching them on a performing career that has brought them across North and South America, Europe and Asia.

The long awaited initial recording of the St. Lawrence Quartet, Schumann's First and Third Quartets, was released in May 1999 to great critical acclaim. The CD received the coveted German critics award, the Preis der Deutschen Schallplattenkritik, as well as Canada's annual Juno Award. BBC Music Magazine gave the recording its "highest rating," calling it the benchmark recording of the works. In October of 2001, EMI released their recording of string quartets of Tchaikovsky. In 2002 their recording *Yiddishbbuk* featuring the chamber music of the celebrated Argentinean-American composer Osvaldo Golijov received two

Grammy nominations. Their most recent recording of Shostakovich Quartets was released in July, 2006.

The Quartet performs over 100 concerts worldwide. Highlights of the 2007/08 season include their popular series *Sunday's with the St. Lawrence* for Stanford Lively Arts, concerts in New York (Lincoln Center), Boston, Philadelphia, Los Angeles, Chicago, Dallas, Toronto, Vancouver, Montreal, Tucson, Phoenix, Cincinnati, Salt Lake City, Denver, Buffalo, New Orleans, and Albuquerque. They will also make two tours to Europe.

Their summer calendar features their 13th year as Resident Quartet to the Spoleto USA Festival in Charleston, SC. Other recent summer festival appearances include Mostly Mozart in New York, Maverick Concerts, Bay Chamber Concerts (Maine), and the Ottawa Chamber Music Festival.

The SLSQ has been involved in numerous inventive collaborations, including projects with the renowned Pilobolus Dance Theatre, and the Emerson Quartet. In 2007 they joined with Soprano Heidi Grant Murphy and

pianist Kevin Murphy to premiere Roberto Sierra's "Songs from the Diaspora" – a commission through the Music Accord consortium. They have also performed R. Murray Schafer's concerto for quartet and orchestra "4-40" with Peter Oundjian and the Toronto Symphony, Emmanuel Villaume and the Spoleto Festival Orchestra, and Yuli Turovsky with I Musici de Montreal.

The foursome regularly delivers traditional quartet repertoire, but is also fervently committed to performing and expanding the works of living composers. Among those with whom the St. Lawrence Quartet currently has active working relationships are R. Murray Schafer, Osvaldo Golijov, Christos Hatzis, Jonathan Berger, Ka Nin Chan, Roberto Sierra, and Mark Applebaum.

Having been privileged to study with the Emerson, Tokyo and Juilliard String Quartets, the St. Lawrence, are themselves passionate educators. Since 1998 they have held the position of Ensemble in Residence at Stanford University. This residency includes working with students of music as well as extensive collaborations with other faculty and departments using music to explore a myriad of topics. Recent collaborations have involved the School

of Medicine, School of Education, and Jewish Studies. In addition to their appointment at Stanford, the SLSQ has served as visiting artists to the University of Toronto since 1995 and this season will inaugurate a new visiting chamber music residency at the Arizona State University. The foursome's passion for opening up musical arenas to players and listeners alike is evident in their annual summer chamber music seminar at Stanford and their many forays into the depths of musical meaning with preeminent music educator Robert Kapilow.

The SLSQ is deeply committed to bringing music to less traditional venues outside the classroom or concert hall. Whether at Lincoln Center or an elementary school classroom, the St. Lawrence players maintain a strong desire to share the wonders of chamber music with their listeners, a characteristic of the foursome that has led them to a more informal performance style than one might expect from chamber musicians. Alex Ross of The New Yorker Magazine writes, "the St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection."

The St. Lawrence String Quartet records exclusively for EMI/ANGEL.



Next on the Chamber Music Series
Monday, February 11, 2008
FOUR DEGREES OF FREEDOM

Violinist Erika Raum is joined by pianist Lydia Wong, violist Teng Li, cellist David Hetherington in Kelly Marie Murphy's *Four Degrees of Freedom* and piano quartets by Mozart and Schumann.
7:30 pm. Walter Hall. \$22 (\$14 senior/student)